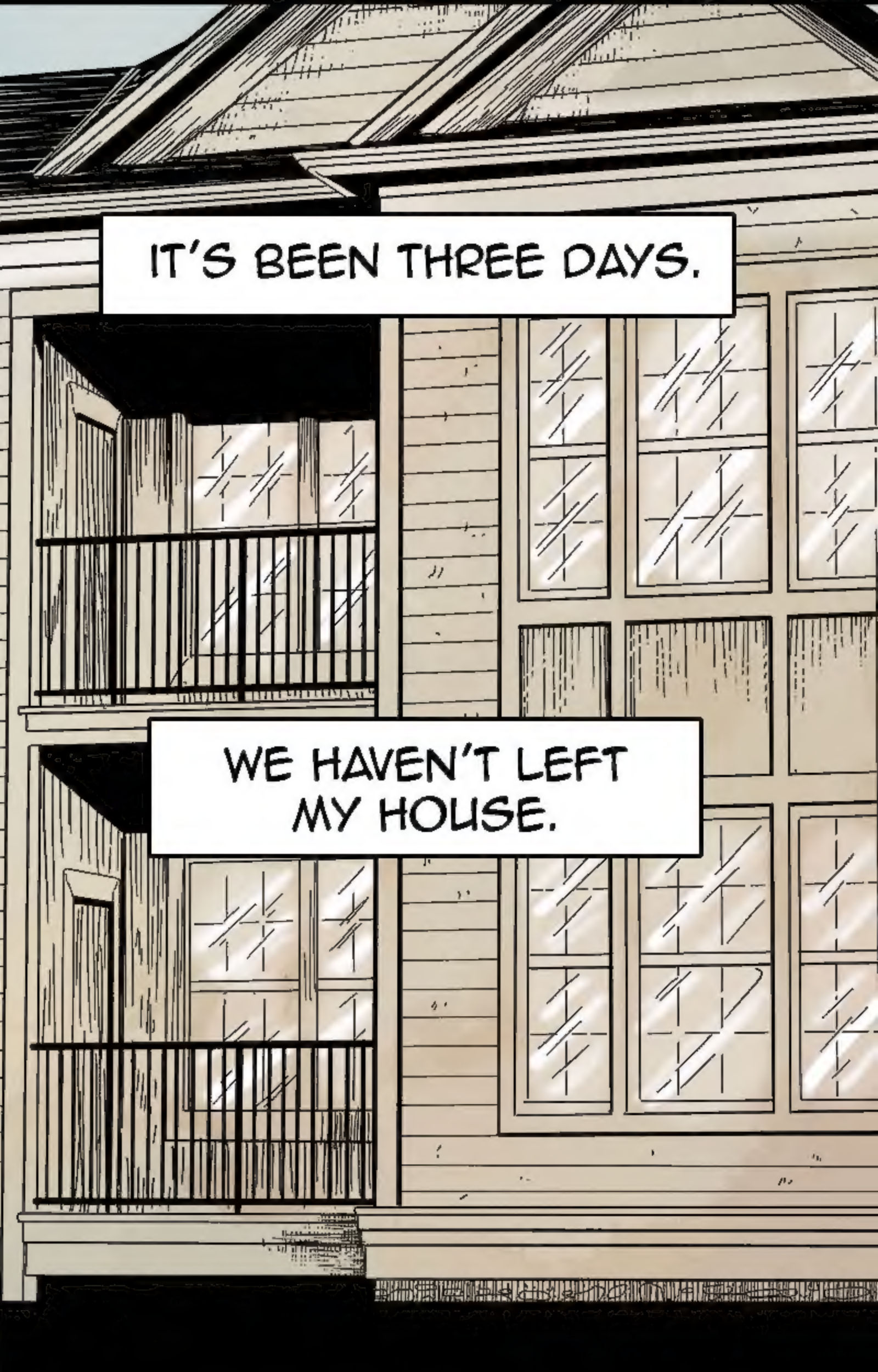


A detailed illustration of a two-story house. The house has a gabled roof with dark shingles. The exterior walls are light brown with horizontal siding. On the left side, there is a balcony on each floor, enclosed by a black metal railing. The balcony on the upper floor is visible through a large opening. To the right of the balcony, there are several large, multi-paned windows. Each window is divided into a grid of smaller panes. The windows are filled with a light, hazy color, suggesting a bright day or a reflection. The overall style is that of a comic book or a graphic novel.

IT'S BEEN THREE DAYS.

WE HAVEN'T LEFT
MY HOUSE.



THE WAY OUT

PART THREE





WE DIDN'T REALLY SAY IT
OUT LOUD...OR AGREE TO
IT OFFICIALLY...

BUT FELIX SLEEPS ON
THE COUCH NOW.



A person with dark hair, wearing a tan sweater with a ribbed collar, is shown from the chest up, hugging another person. The person being hugged is wearing a light-colored, patterned shirt. The background is a simple sketch of a landscape with trees and a sky.

WE JUST...

I THINK WE'RE BOTH WORRIED
ABOUT BEING SEPARATED.

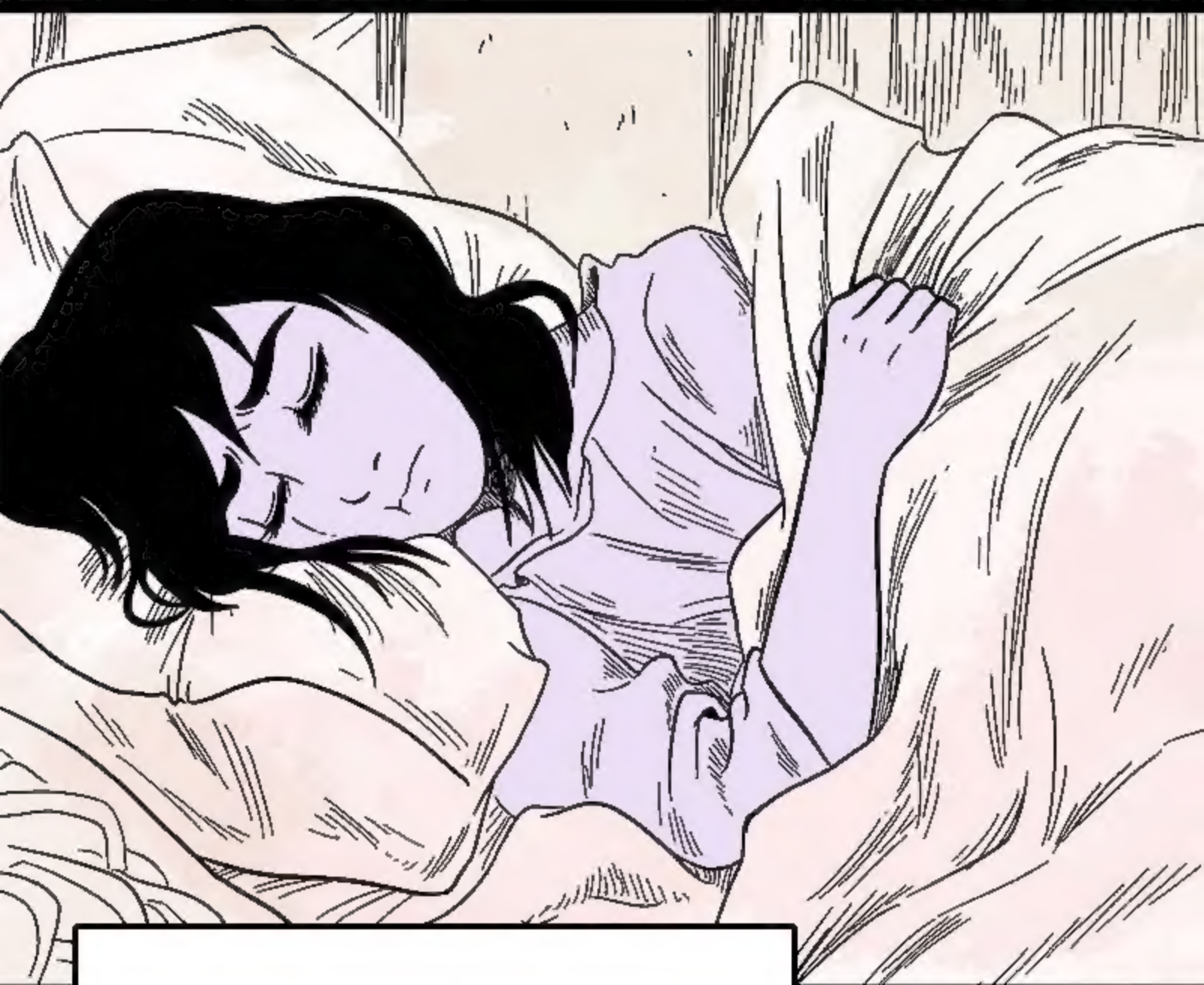
IN CASE SOMETHING
BAD HAPPENS.

I'M SO TIRED.



TIRED OF GETTING NOWHERE.

THERE'S NO WAY OUT OF
HERE. EVERYWHERE WE
GO WILL BE THE SAME.



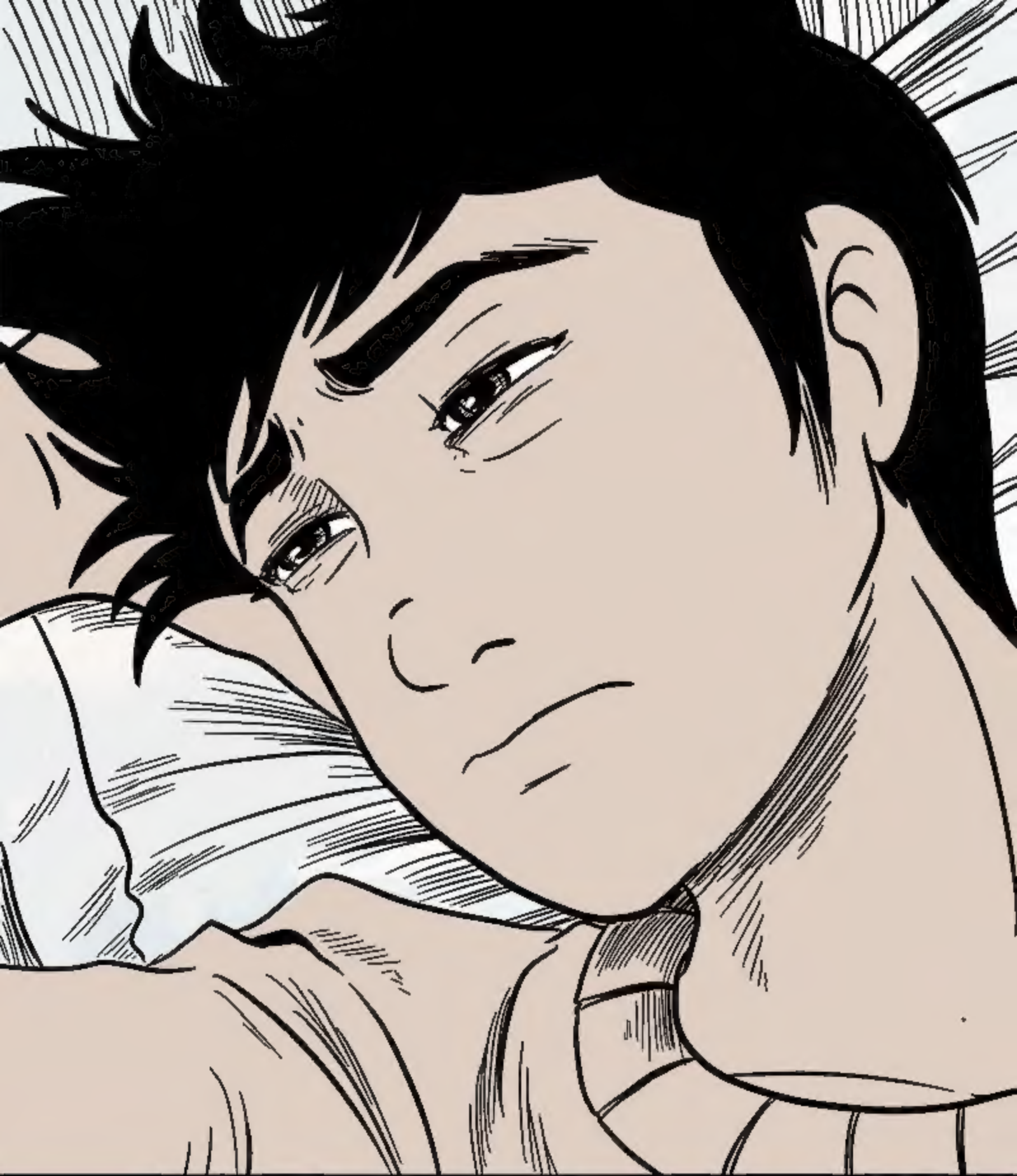
I JUST WANT TO
STAY IN BED

STAY IN BED.

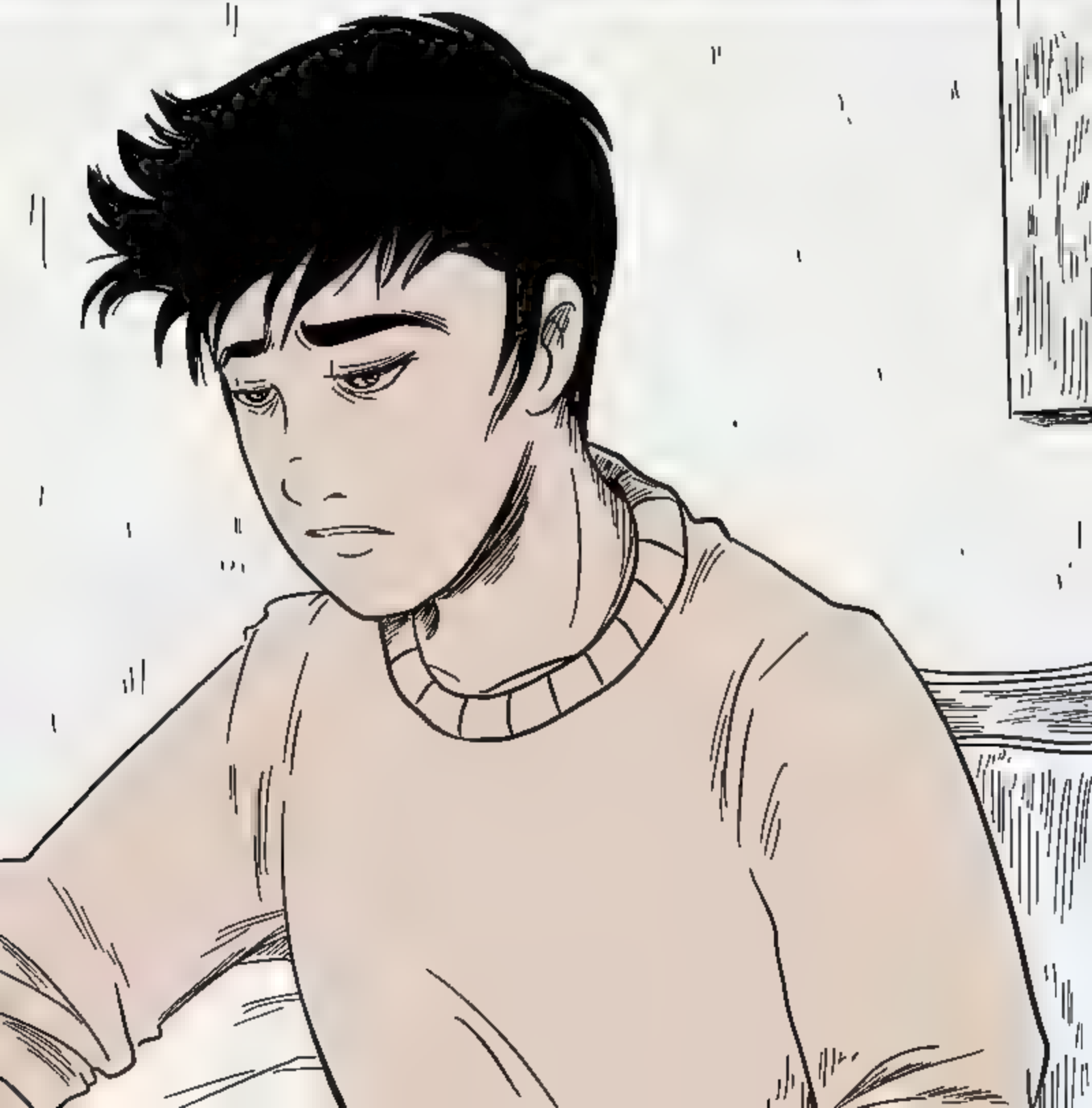
BUT I DON'T WANT TO
BE ALONE IN HERE.

CHIRP
CHIRP



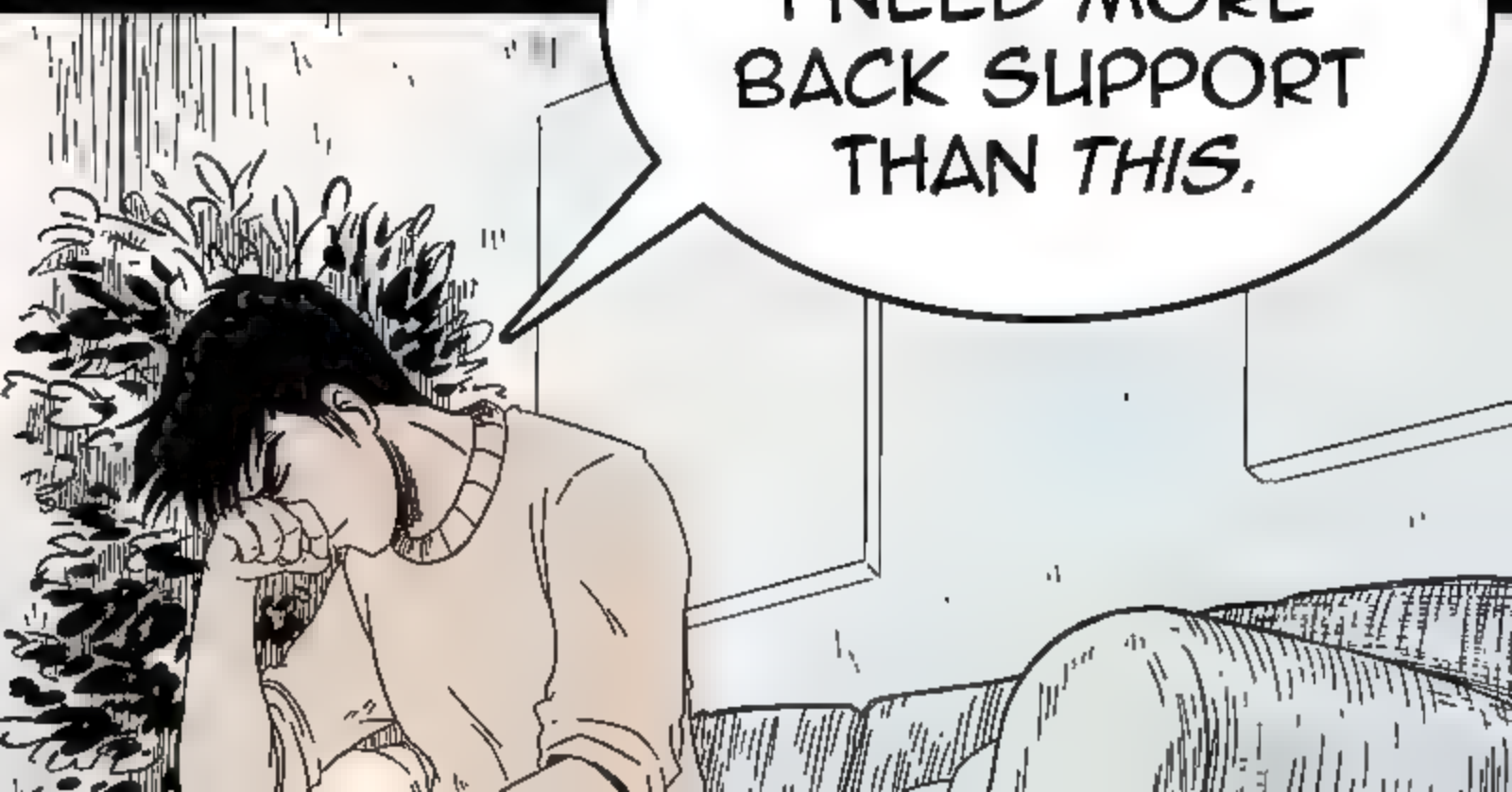


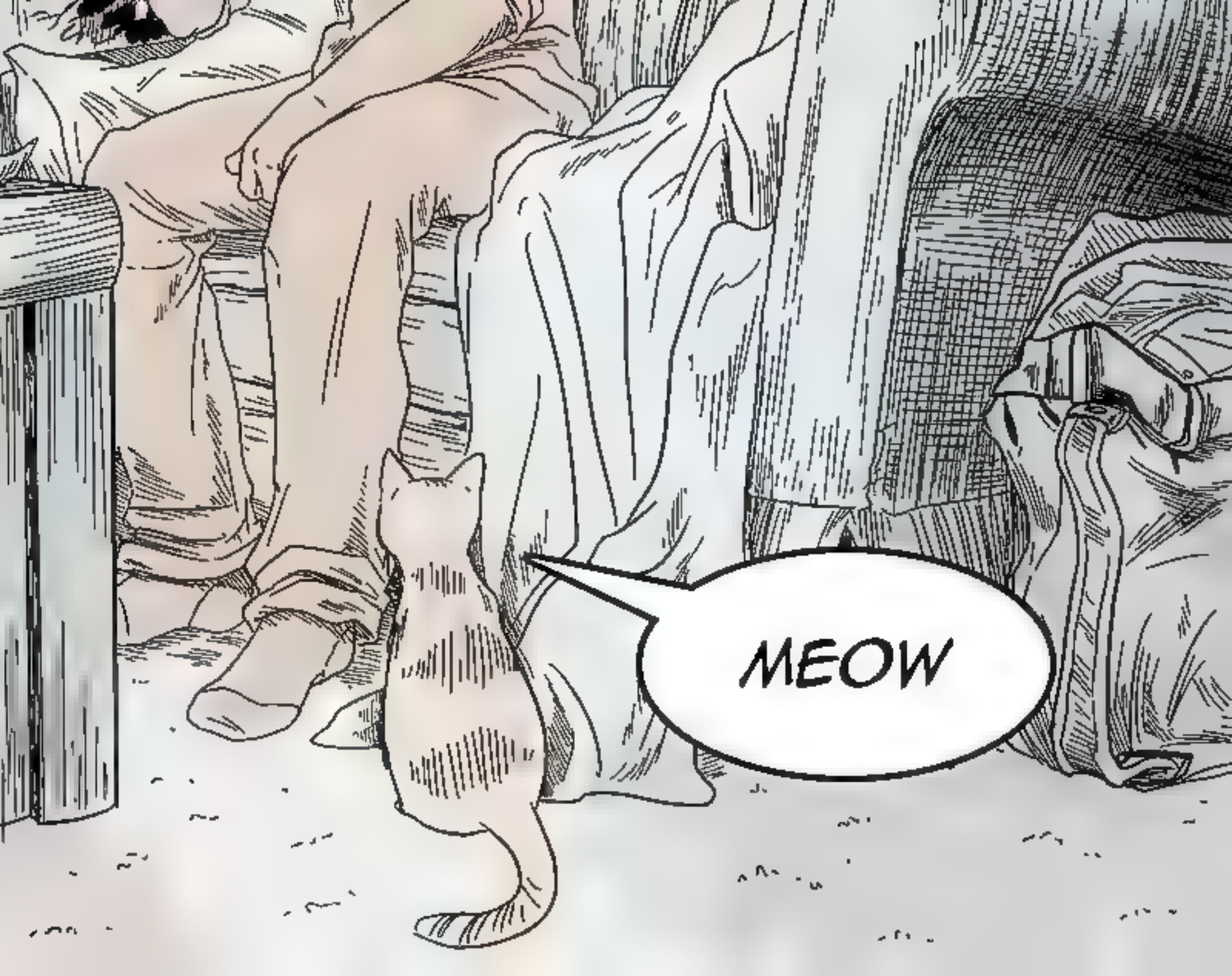
LIGHHHH...





OOF. COUCHES.
I NEED MORE
BACK SUPPORT
THAN *THIS*.





MEOW

HEY LITTLES.

PURRRR



A comic panel featuring a character whose back is visible at the top, with a large, rounded, pinkish-brown shape representing their back. Below this, the background is solid black. Two white speech bubbles are connected by a vertical line. The top bubble contains the text "HEY, SO..." and the bottom bubble contains the text "DON'T TELL FRANKIE, BUT I'VE BEEN THINKING.".

HEY, SO...

DON'T TELL
FRANKIE, BUT
I'VE BEEN
THINKING.

I'M GONNA GO OUT

AND TRY THE OLD BRIDGE
TODAY. BY MYSELF.

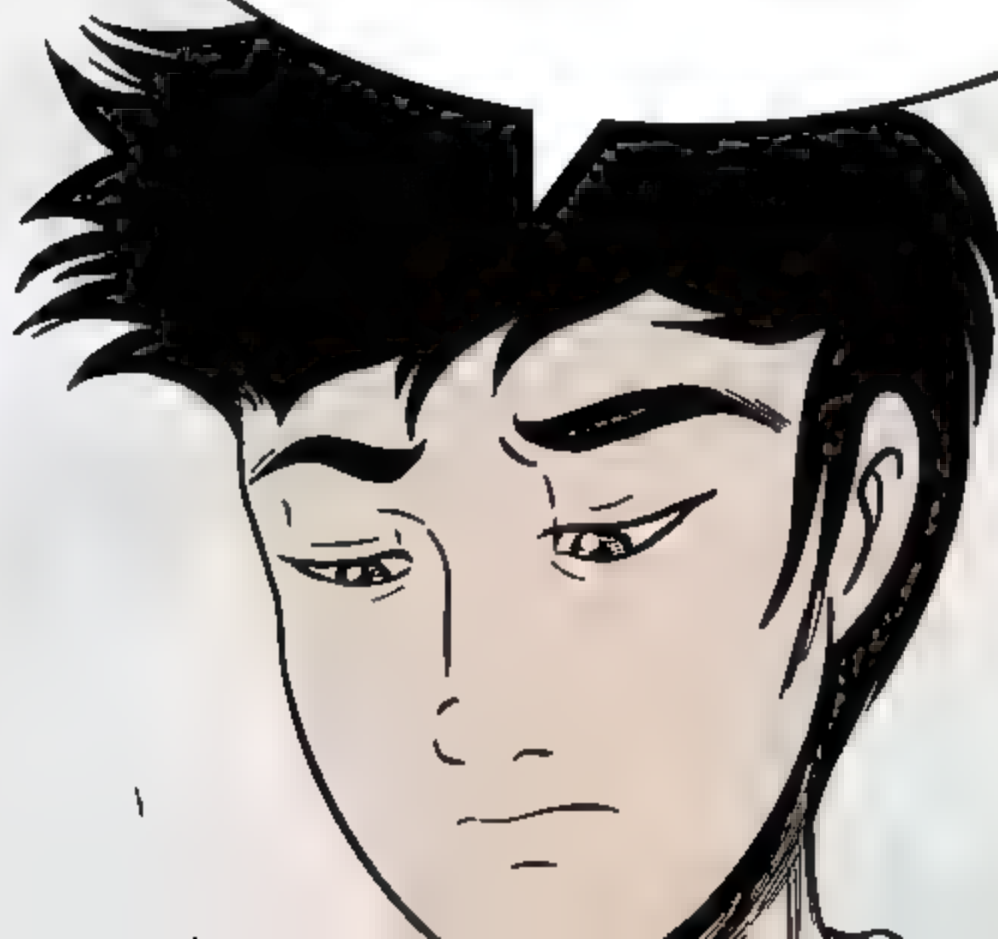
IT'S
BLOCKED FROM CAR
TRAFFIC, BUT I CAN
HIKE THROUGH IT.

GONNA DO IT
FRANKIE-STYLE,
YOU KNOW?



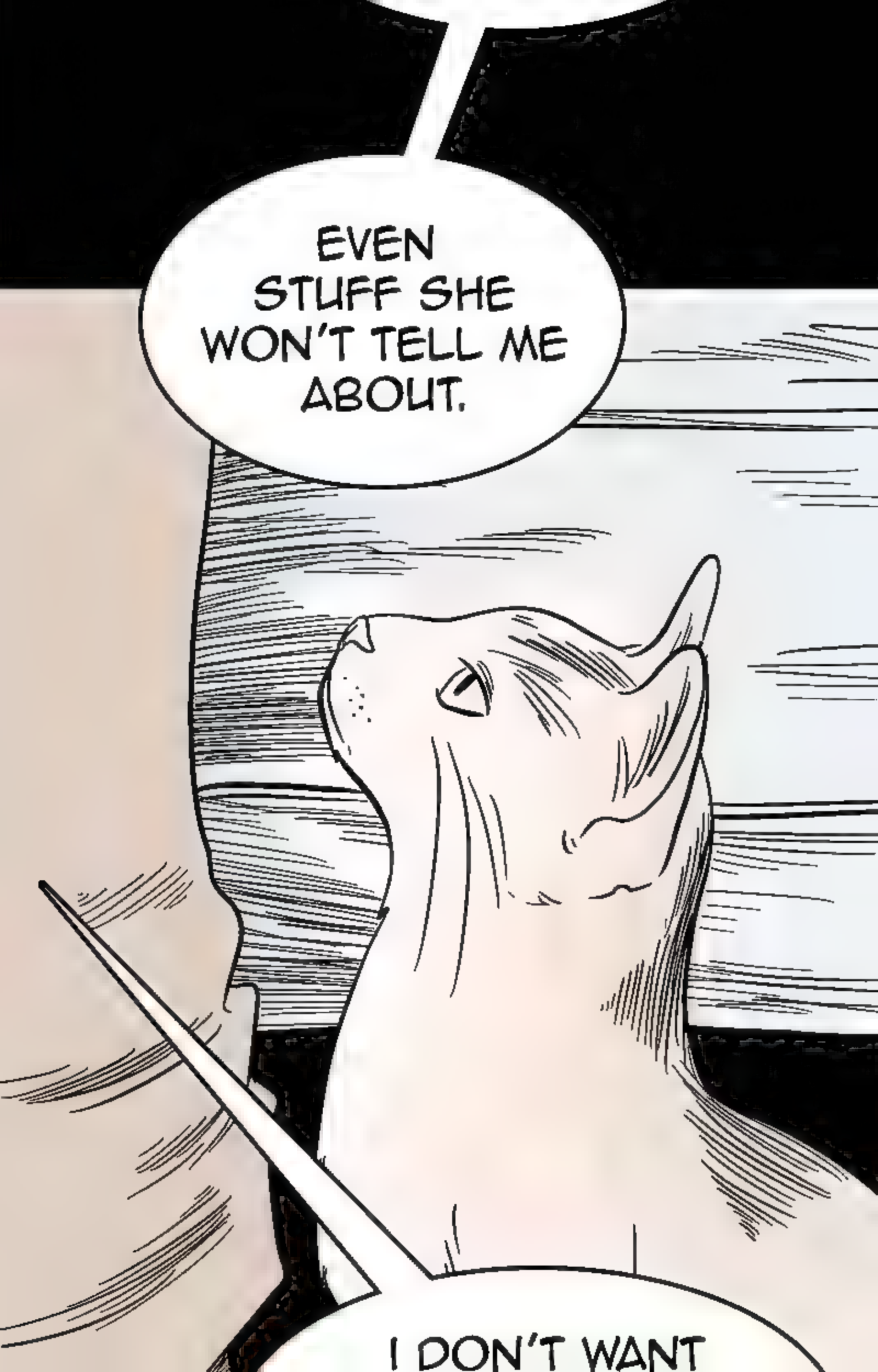
DAYLIGHT, HAVE A
WEAPON, BRING SOME
SUPPLIES, BACKUP
BATTERIES, THE
WHOLE WORKS.

IF I END
UP GOING IN
A CIRCLE, AT LEAST
FRANKIE DIDN'T HAVE
TO GO THROUGH IT
ALL TOO.





DON'T
KNOW IF YOU
NOTICED, BUT SHE'S
BEEN THROUGH
SOME STUFF.



EVEN
STUFF SHE
WON'T TELL ME
ABOUT.

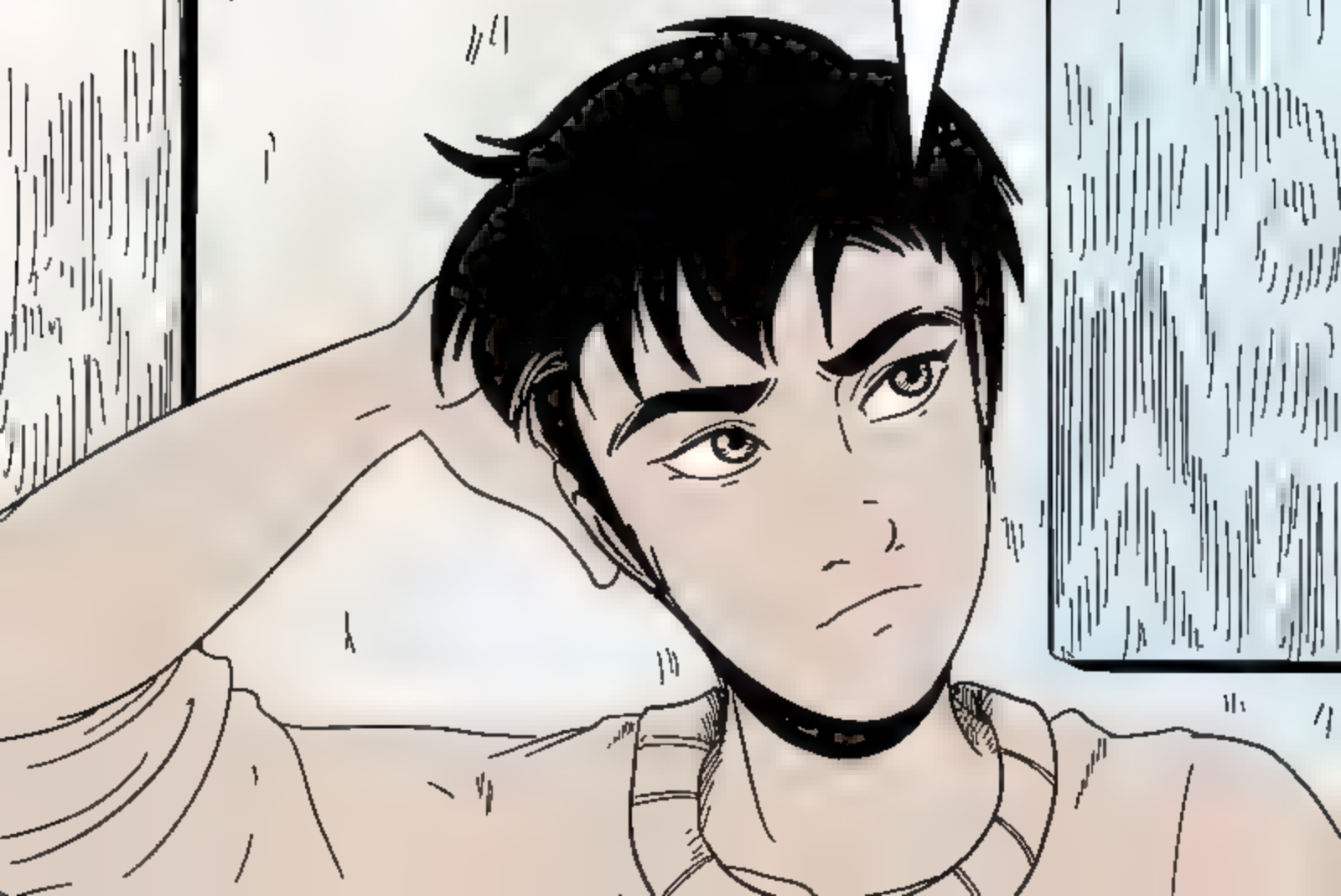
I DON'T WANT

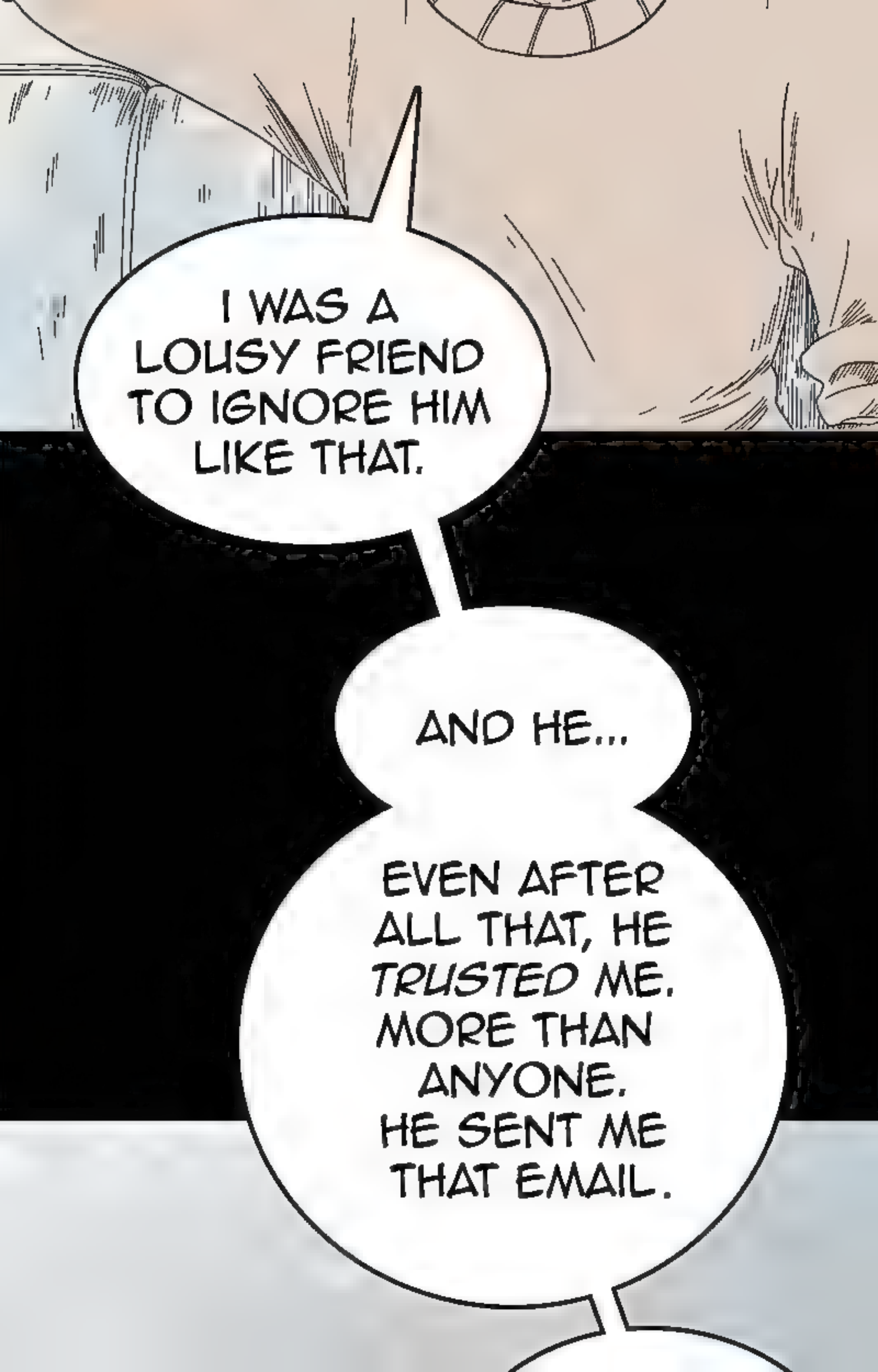
TO PUSH HER ON
IT TOO MUCH, BUT
IT SEEMS BAD.

SHE DOESN'T
DESERVE
TO KEEP GOING
THROUGH
AL THIS.

I FEEL LIKE...

LIKE A LOT OF
THIS IS MY FAULT.
I SHOULD HAVE
LISTENED TO J
MORE.



A comic book panel featuring three speech bubbles. The top bubble is white with black text. The middle bubble is white with black text. The bottom bubble is white with black text. The background is a dark, textured area with some light blue and grey elements at the top and bottom. A hand is visible on the right side, holding a pen.

I WAS A
LOUSY FRIEND
TO IGNORE HIM
LIKE THAT.

AND HE...

EVEN AFTER
ALL THAT, HE
TRUSTED ME.
MORE THAN
ANYONE.
HE SENT ME
THAT EMAIL.

MAN, I
DIDN'T LIVE
UP TO THAT
TRUST.

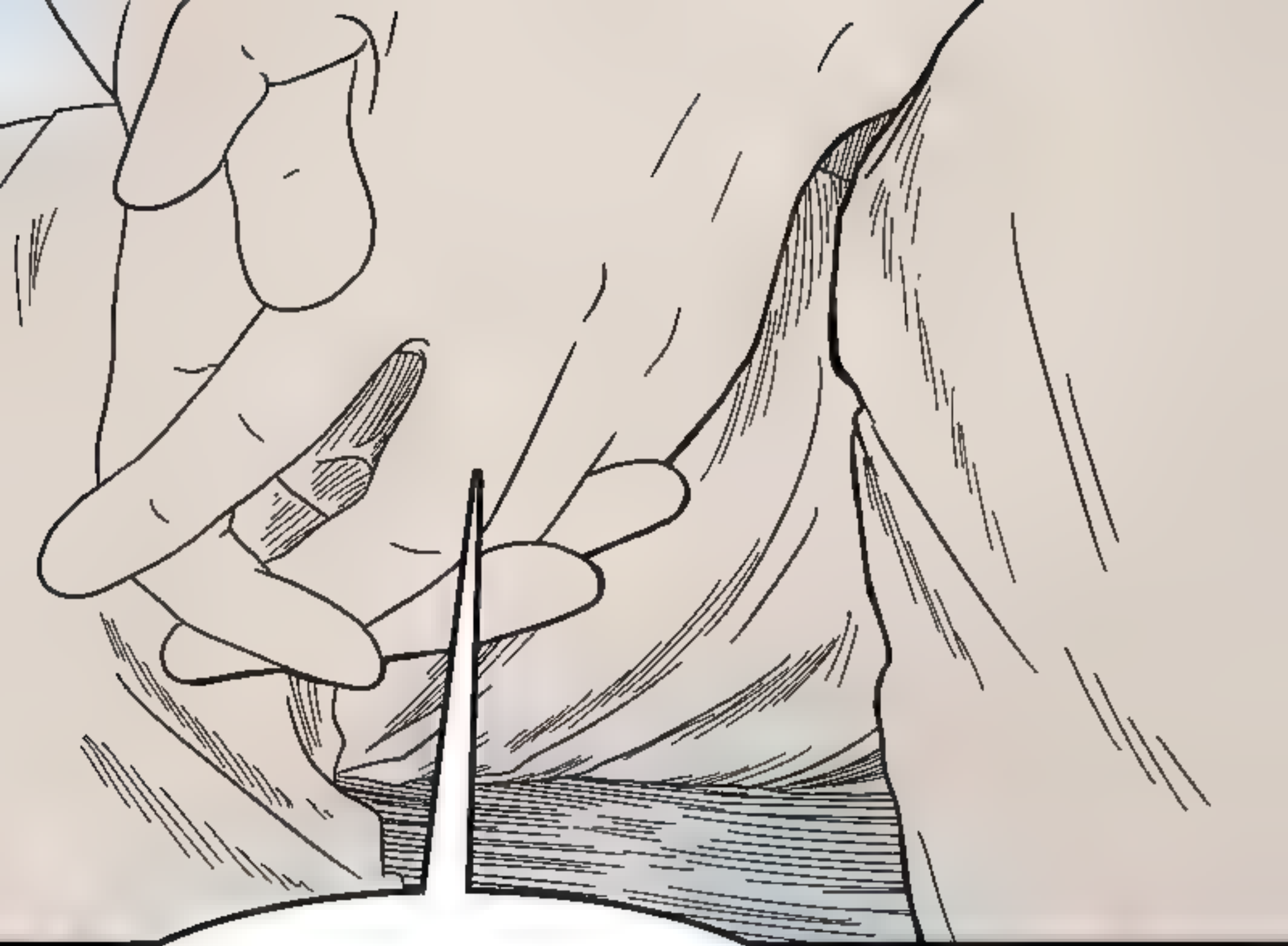


I SHOULDA
BEEN THERE FOR
HIM.

BUT NOW
AT LEAST I
CAN BE THERE
FOR HIS GIRL,
MAYBE.

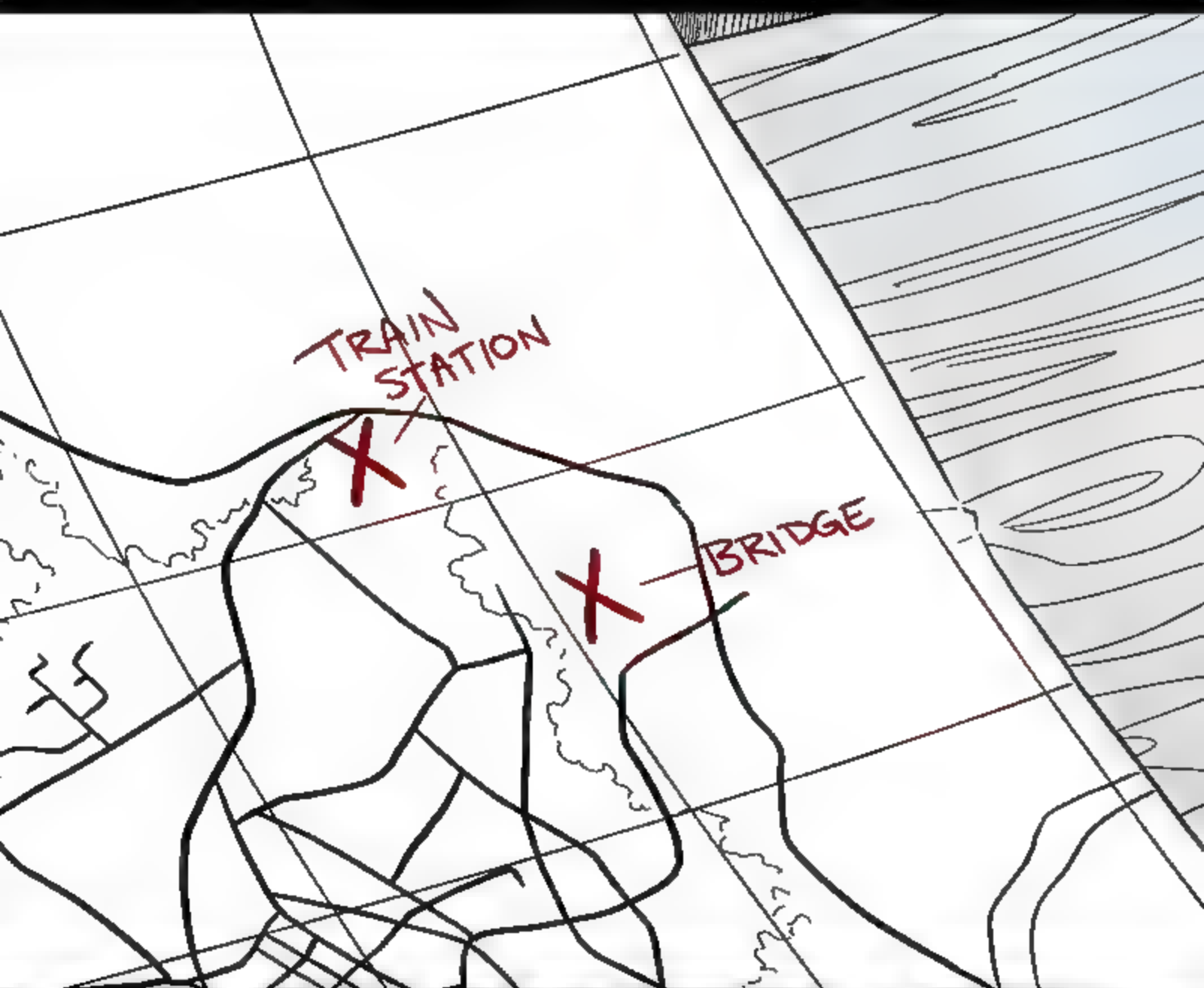
FRANKIE IS
TRAUMATIZED
BY SOMETHING.
AND IT'S MY
FAULT.



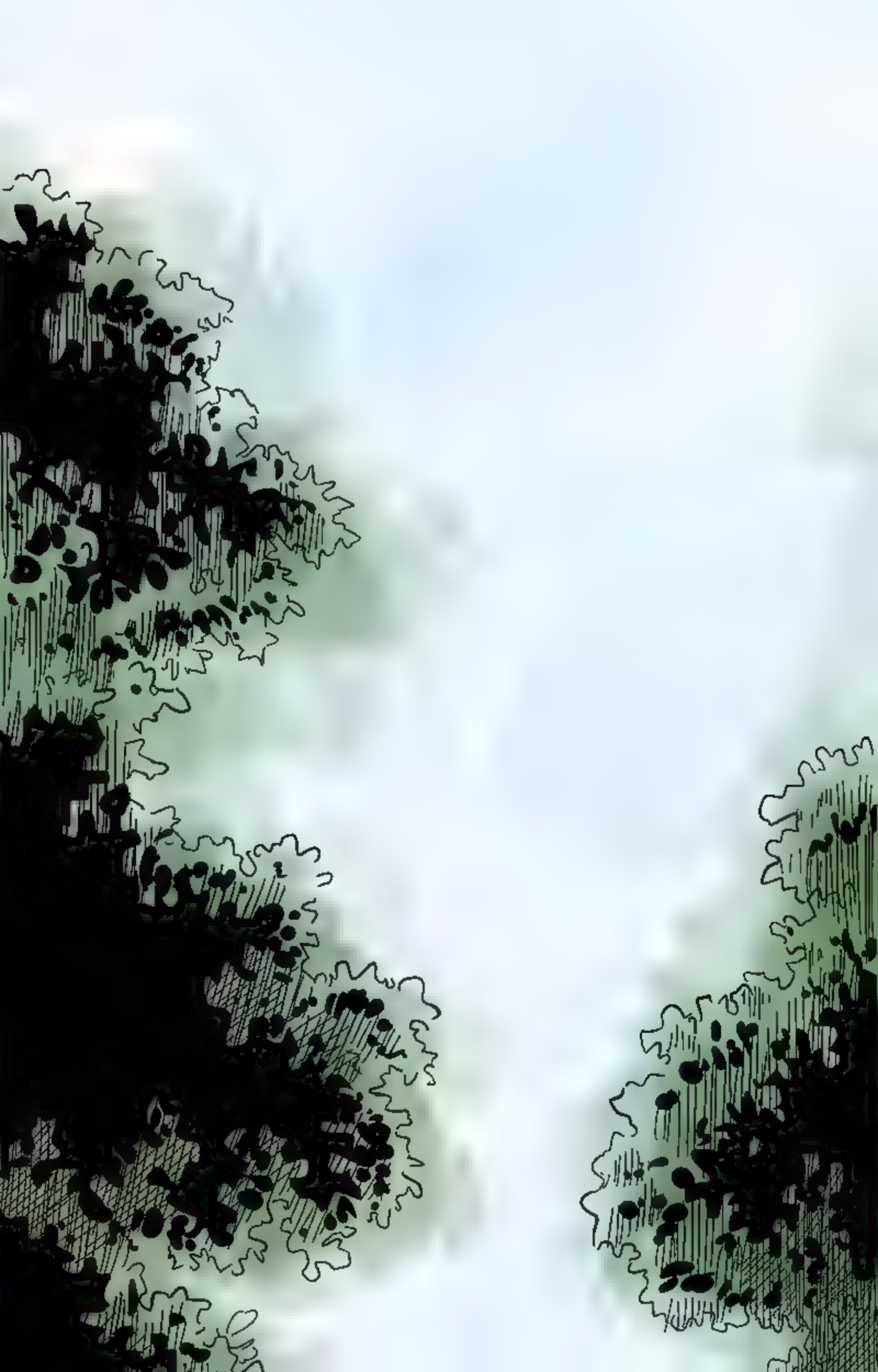


I DON'T KNOW.

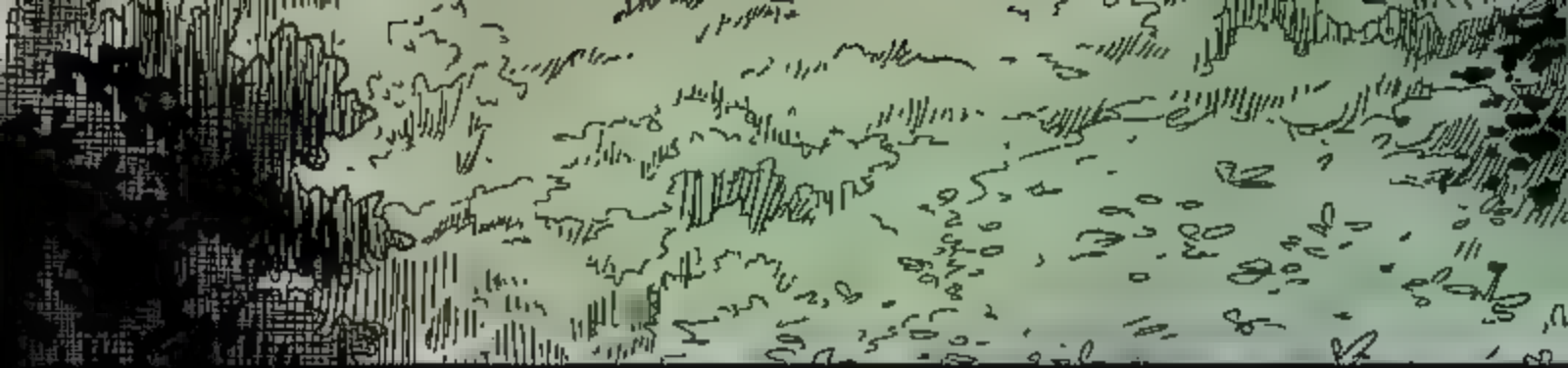
BUT IF I
CAN GET OUT
OF TOWN, I CAN
GET HELP AND
FRANKIE CAN REST
UP AND WAIT.



THAT
SHOULD BE
FINE.



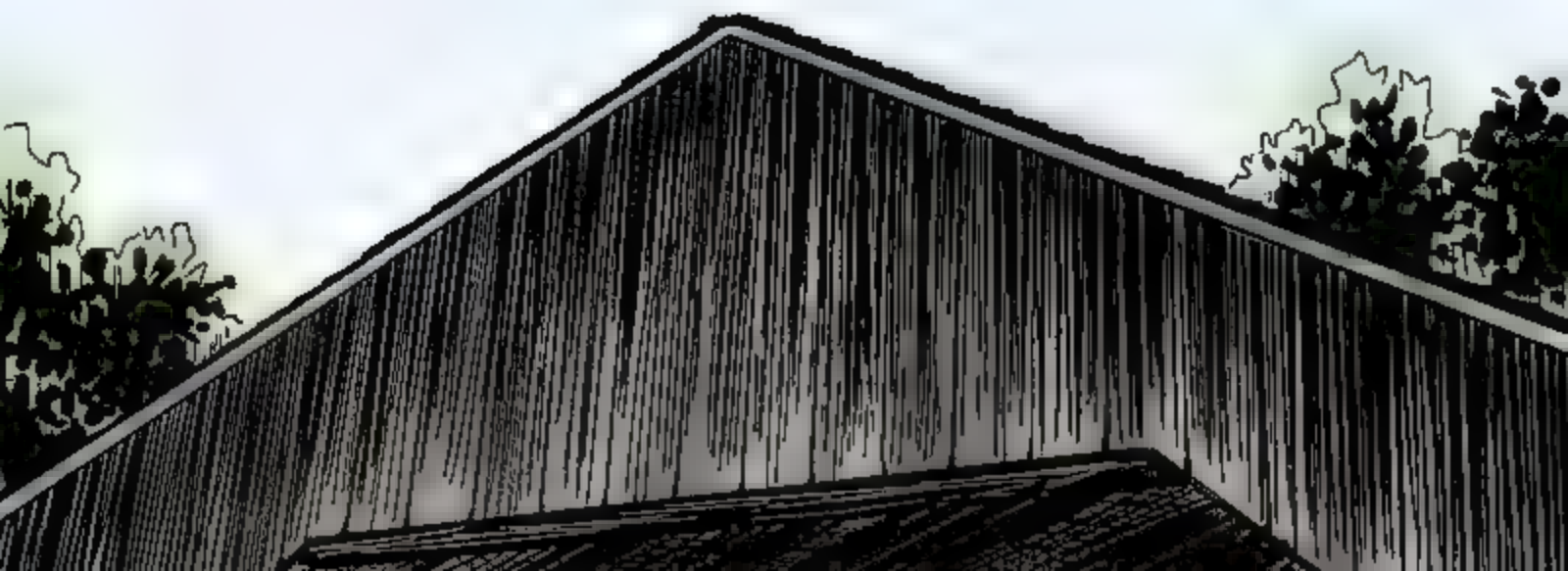








WELL...
TIME TO
PUT UP OR
SHUT UP.





OK, WEIRD CREEPY
BRIDGE. WE'RE IN IT.
NO PROB.

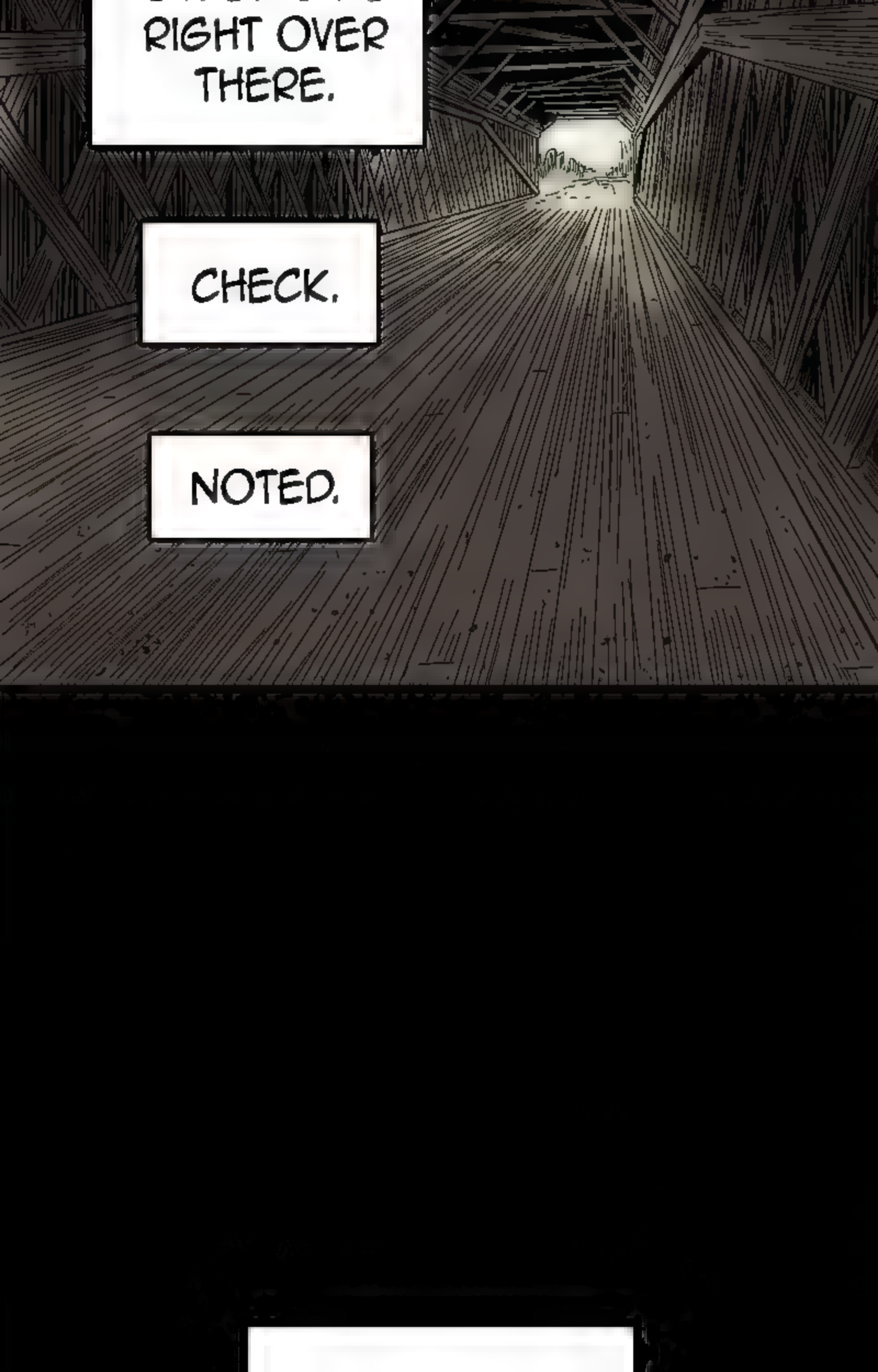




GONNA POWER
RIGHT THROUGH
THIS.

PUTTIN' THE
FLEX IN
FELIX.

OTHER SIDE

A perspective view of a long, narrow wooden tunnel. The floor is made of wooden planks that recede into the distance. The walls are constructed from vertical wooden beams and horizontal cross-bracing. At the far end of the tunnel, there is a bright, glowing light source, possibly an opening or a fire, which illuminates the interior. The overall tone is dark and atmospheric.

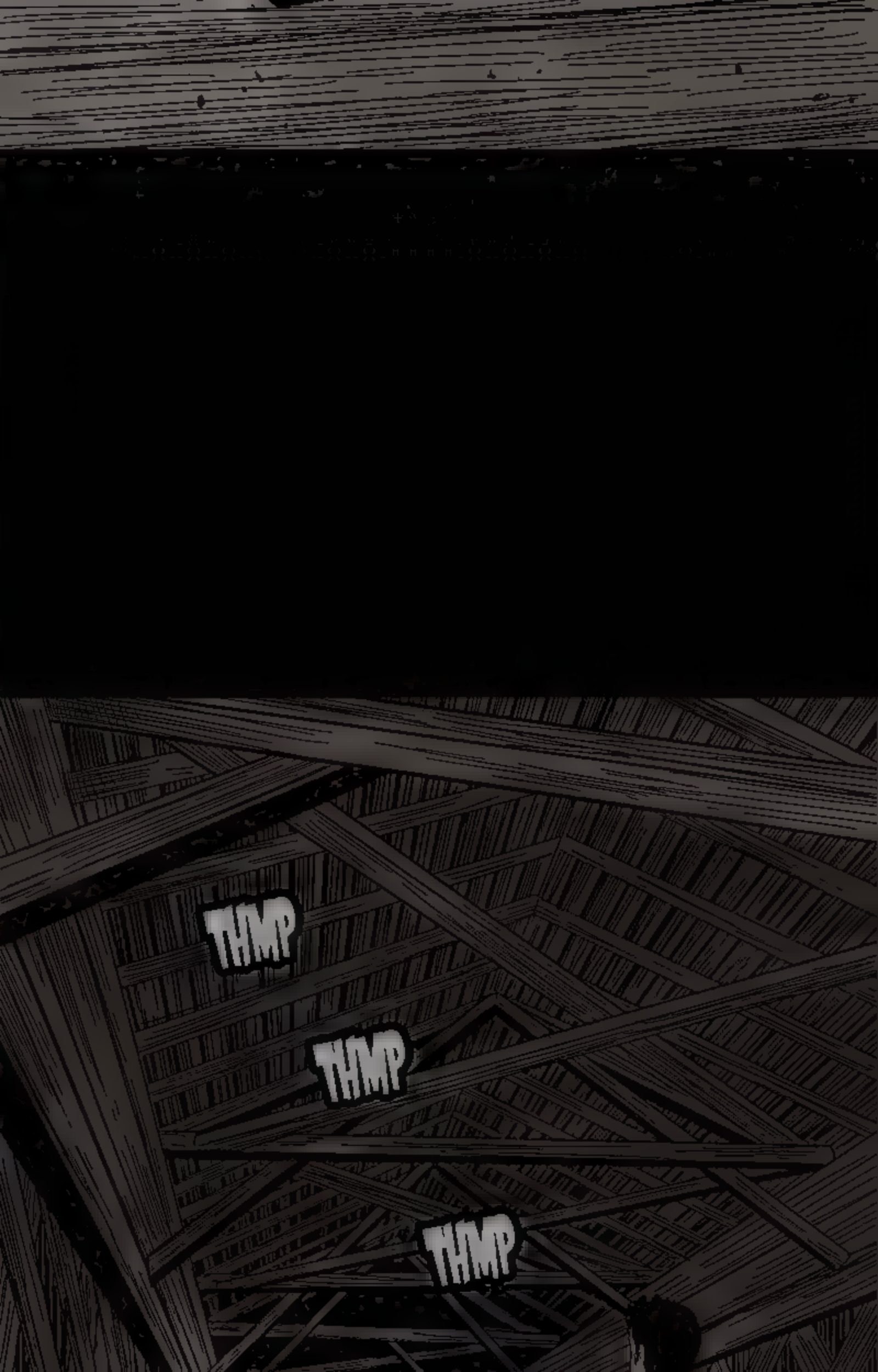
RIGHT OVER
THERE.

CHECK.

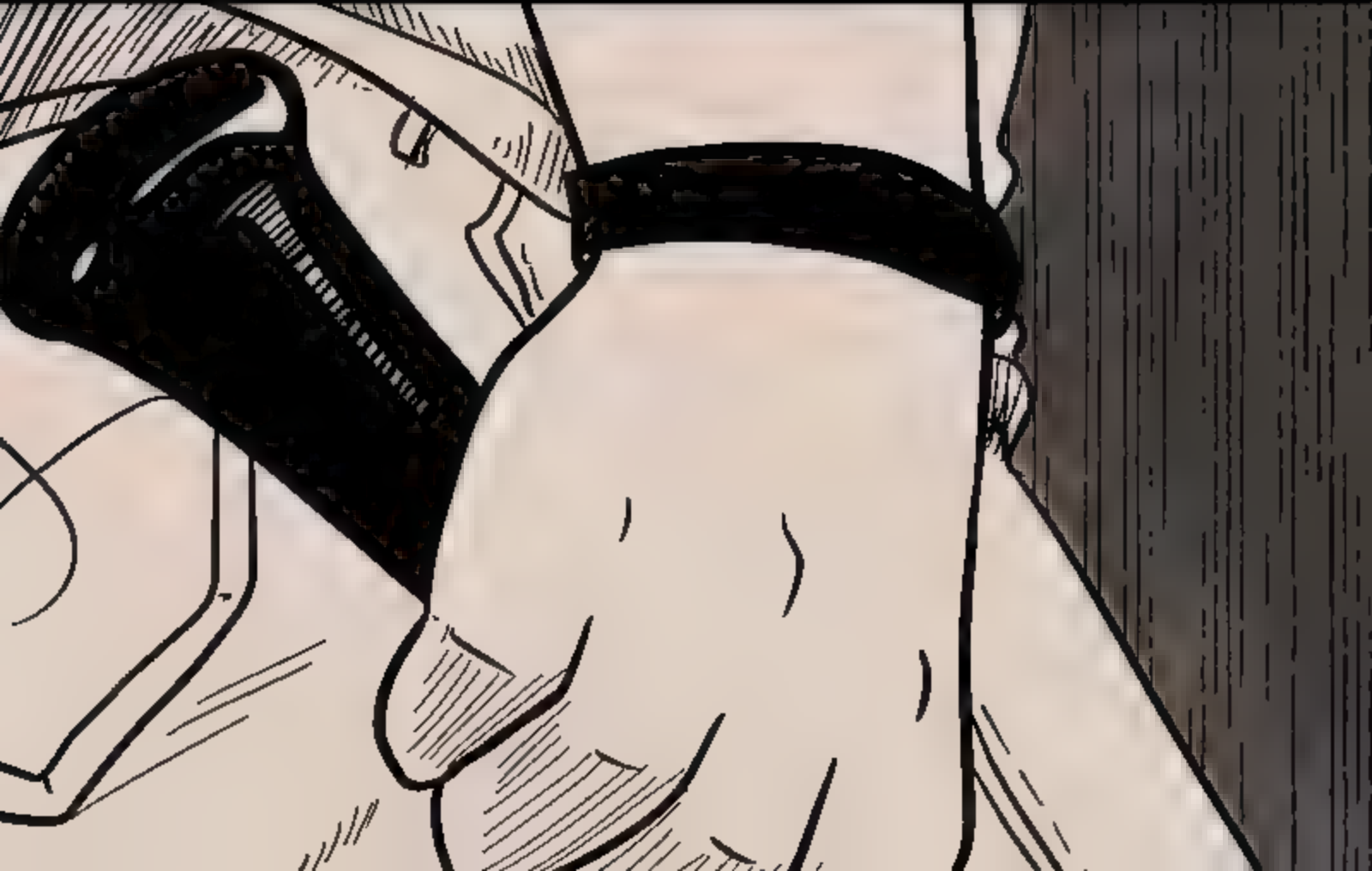
NOTED.

HERE GOES
NOTHING.













THMP

THMP

THMP

THMP

THMP

THMP

THMP



now



KSSSSHHHHH

WHAT...?











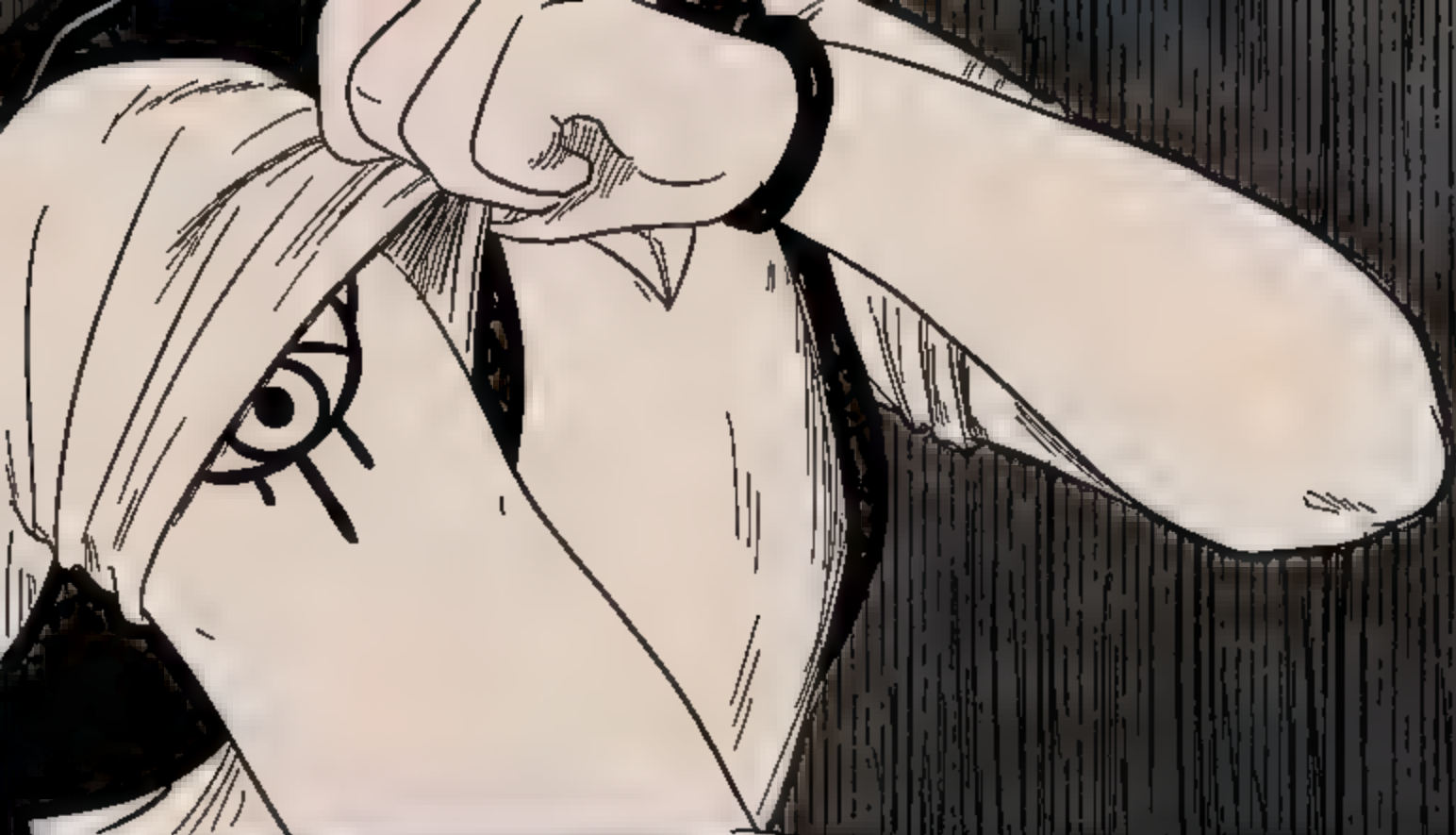
¡MADRE DE DIOS!

WHY IS IT
SO LOUD?

DRR

RR

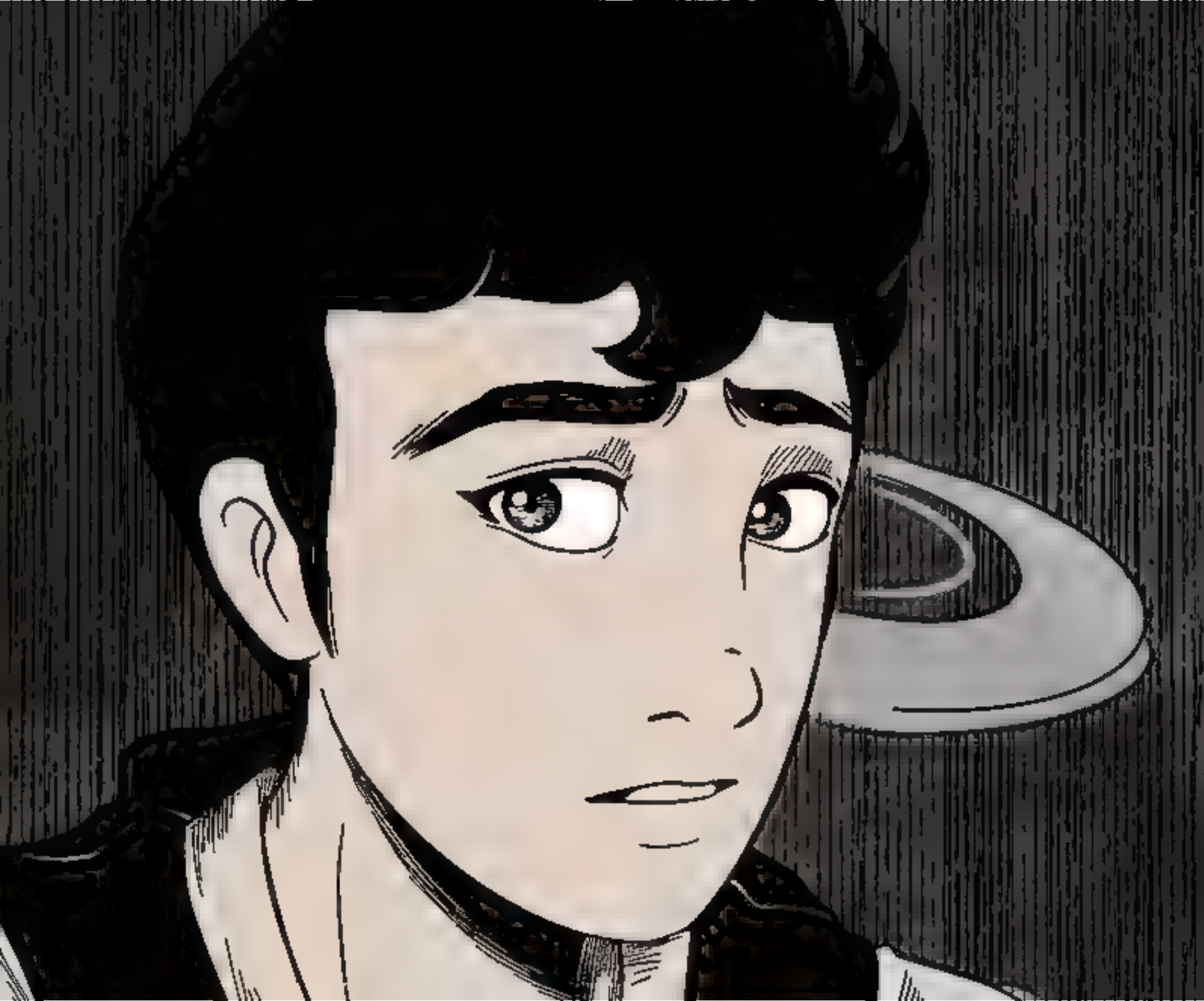




THANK

THANK

THANK



THINK

THINK

THINK

THNK

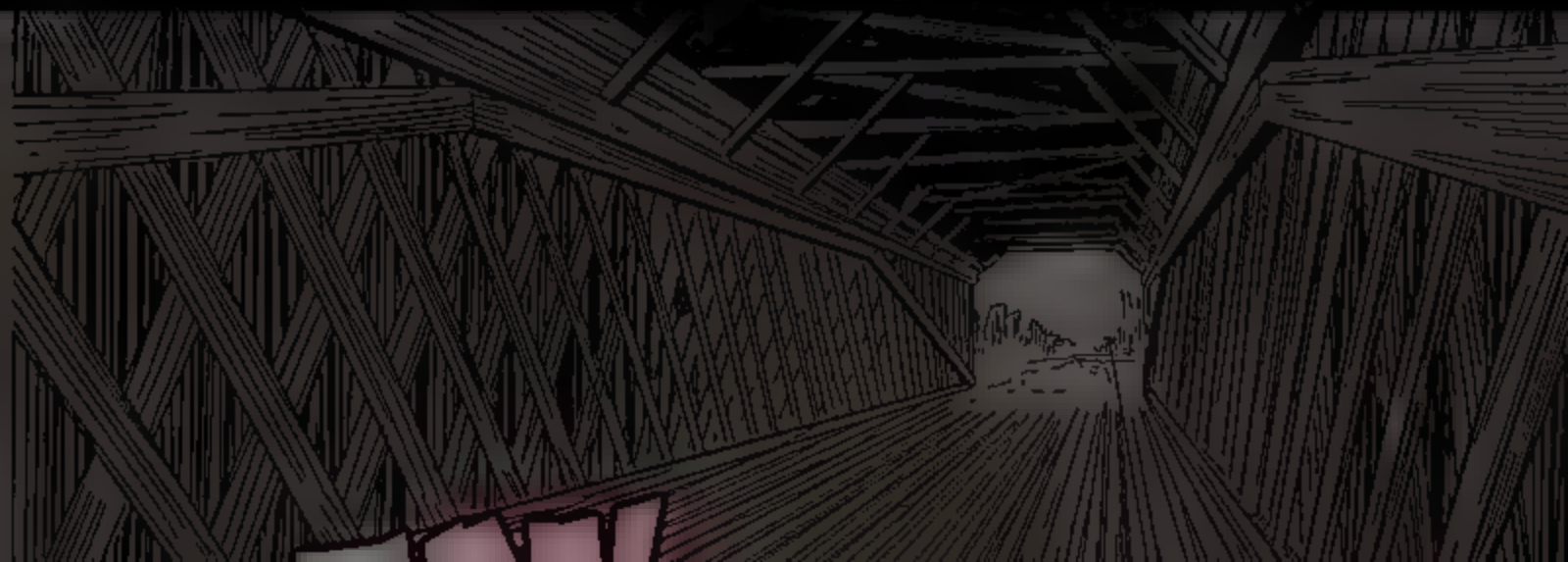
THNK

THNK

THINK

THINK

THINK



THANK

THANK

THANK

THANK

THANK

GRIP

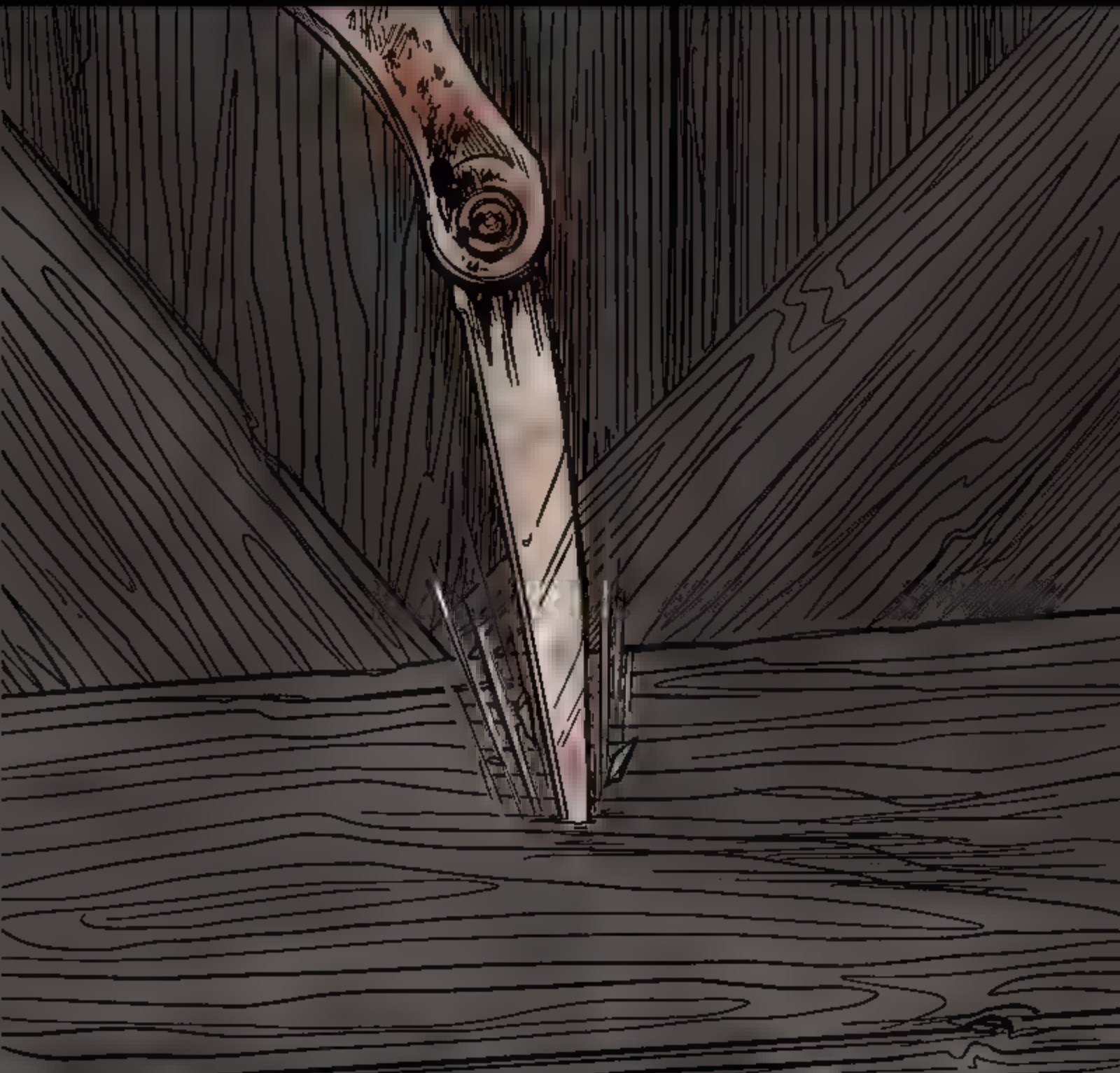


THANK

THANK



THANK



THANK



THANK

THANK

THANK





